

Café Questionnaire : Questionnaire Two

The Maoist: All art is political, all proletarian art is revolutionary. *In the world today all culture, all literature and art belong to definite classes and are geared to definite political lines. There is in fact no such thing as art for art's sake, art that stands above classes, art that is detached from or independent of politics. Proletarian literature and art are part of the whole proletarian revolutionary cause; they are cogs and wheels in the whole revolutionary machine.*

[illegible]

The Delenzian: Art is for the future, for a time to come. Art is for a *people that is missing*, a people that is not yet, a *people that has yet to come*.

[illegible]

The Situationist: Art is innovation against the dead commodity, against the spectacle, against alienation and separation, against capitalism. *The struggle between tradition and innovation, which is the principle of internal cultural development in historical societies, can be carried on only through the permanent victory of innovation. Yet cultural innovation is carried by nothing other than the total historical movement which, by becoming conscious of its totality, tends to supersede its own cultural presuppositions and moves toward the suppression of all separation.*

[illegible]

The Adornian: The culture industry is simple an extension of a capitalist mode of production into all spheres of life and activity. They represent little more than the totalizing logic of late capitalism. *The culture industry remains the entertainment business. Its influence over the consumers is established by entertainment; that will ultimately be broken not by an outright decree, but by the hostility inherent in the principle of entertainment to what is greater than itself. Since all the trends of the culture industry are profoundly embedded in the public by the whole social process, they are encouraged by the survival of the market in this area. Demand has not yet been replaced by simple obedience. It is quite correct that the power of the culture industry resides in its identification with a manufactured need. Amusement under late capitalism is the prolongation of work. It is sought after as an escape from the mechanised work process, and to recruit strength in order to be able to cope with it again. But at the same time mechanisation has such power over a man's leisure and happiness, and so profoundly determines the manufacture of amusement goods, that his experiences are inevitably after-images of the work process itself. The ostensible content is merely a faded foreground; what sinks in is the automatic succession of standardised operations. What happens at work, in the factory, or in the office can only be escaped from by approximation to it in one's leisure time.*

[illegible]

The Greenbergian formalist: Art transcends socio-political realities and conditions and operate according to its own logic of forms. The relation between art and social reality can be defined as at most *an umbilical cord of gold* linking avant-garde practice to the bourgeoisie and so to the dominant historical and socio-political structures in which it is situated. *No culture can develop without a social basis, without a source of stable income. And in the case of the avant-garde, this was provided by an elite among the ruling class of that society from which it assumed itself to be cut off, but to which it has always remained attached by an umbilical cord of gold. The paradox is real. And now this elite is rapidly shrinking. Since the avant-garde forms the only living culture we now have, the survival in the near future of culture in general is thus threatened.*

[illegible]

Agree □ □ □ □ □ □ □ X □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ **Disagree**

[illegible]

Café Questionnaire : Questionnaire Two

The Maoist: All art is political, all proletarian art is revolutionary. *In the world today all culture, all literature and art belong to definite classes and are geared to definite political lines. There is in fact no such thing as art for art's sake, art that stands above classes, art that is detached from or independent of politics. Proletarian literature and art are part of the whole proletarian revolutionary cause; they are cogs and wheels in the whole revolutionary machine.*

[illegible]

The Deleuzian: Art is for the future, for a time to come. Art is for a *people that is missing*, a people that is not yet, a *people that has yet to come*.

[illegible]

The Situationist: Art is innovation against the dead commodity, against the spectacle, against alienation and separation, against capitalism. *The struggle between tradition and innovation, which is the principle of internal cultural development in historical societies, can be carried on only through the permanent victory of innovation. Yet cultural innovation is carried by nothing other than the total historical movement which, by becoming conscious of its totality, tends to supersede its own cultural presuppositions and moves toward the suppression of all separation.* /

[illegible]

The Adornian: The culture industry is simple an extension of a capitalist mode of production into all spheres of life and activity. They represent little more than the totalizing logic of late capitalism. *The culture industry remains the entertainment business. Its influence over the consumers is established by entertainment; that will ultimately be broken not by an outright decree, but by the hostility inherent in the principle of entertainment to what is greater than itself. Since all the trends of the culture industry are profoundly embedded in the public by the whole social process, they are encouraged by the survival of the market in this area. Demand has not yet been replaced by simple obedience. It is quite correct that the power of the culture industry resides in its identification with a manufactured need. Amusement under late capitalism is the prolongation of work. It is sought after as an escape from the mechanised work process, and to recruit strength in order to be able to cope with it again. But at the same time mechanisation has such power over a man's leisure and happiness, and so profoundly determines the manufacture of amusement goods, that his experiences are inevitably after-images of the work process itself. The ostensible content is merely a faded foreground; what sinks in is the automatic succession of standardised operations. What happens at work, in the factory, or in the office can only be escaped from by approximation to it in one's leisure time.*

[illegible]

The Greenbergian formalist: Art transcends socio-political realities and conditions and operate according to its own logic of forms. The relation between art and social reality can be defined as at most *an umbilical cord of gold* linking avant-garde practice to the bourgeoisie and so to the dominant historical and socio-political structures in which it is situated. *No culture can develop without a social basis, without a source of stable income. And in the case of the avant-garde, this was provided by an elite among the ruling class of that society from which it assumed itself to be cut off, but to which it has always remained attached by an umbilical cord of gold. The paradox is real. And now this elite is rapidly shrinking. Since the avant-garde forms the only living culture we now have, the survival in the near future of culture in general is thus threatened.*

[illegible]

Agree ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☒ ☐ Disagree

Café Questionnaire : Questionnaire Two

The Maoist: All art is political, all proletarian art is revolutionary. *In the world today all culture, all literature and art belong to definite classes and are geared to definite political lines. There is in fact no such thing as art for art's sake, art that stands above classes, art that is detached from or independent of politics. Proletarian literature and art are part of the whole proletarian revolutionary cause; they are cogs and wheels in the whole revolutionary machine.*

[illegible]

The Deleuzian: Art is for the future, for a time to come. Art is for a *people that is missing*, a people that is not yet, a *people that has yet to come*.

[illegible]

The Situationist: Art is innovation against the dead commodity, against the spectacle, against alienation and separation, against capitalism. *The struggle between tradition and innovation, which is the principle of internal cultural development in historical societies, can be carried on only through the permanent victory of innovation. Yet cultural innovation is carried by nothing other than the total historical movement which, by becoming conscious of its totality, tends to supersede its own cultural presuppositions and moves toward the suppression of all separation.*

[illegible]

The Adornian: The culture industry is simple an extension of a capitalist mode of production into all spheres of life and activity. They represent little more than the totalizing logic of late capitalism. *The culture industry remains the entertainment business. Its influence over the consumers is established by entertainment; that will ultimately be broken not by an outright decree, but by the hostility inherent in the principle of entertainment to what is greater than itself. Since all the trends of the culture industry are profoundly embedded in the public by the whole social process, they are encouraged by the survival of the market in this area. Demand has not yet been replaced by simple obedience. It is quite correct that the power of the culture industry resides in its identification with a manufactured need. Amusement under late capitalism is the prolongation of work. It is sought after as an escape from the mechanised work process, and to recruit strength in order to be able to cope with it again. But at the same time mechanisation has such power over a man's leisure and happiness, and so profoundly determines the manufacture of amusement goods, that his experiences are inevitably after-images of the work process itself. The ostensible content is merely a faded foreground; what sinks in is the automatic succession of standardised operations. What happens at work, in the factory, or in the office can only be escaped from by approximation to it in one's leisure time.*

Agree □ □ □ □ □ □ □ □ □ □ □ X □ □ □ □ □ □ □ □ □ □ Disagree

The Greenbergian formalist: Art transcends socio-political realities and conditions and operate according to its own logic of forms. The relation between art and social reality can be defined as at most *an umbilical cord of gold linking* avant-garde practice to the bourgeoisie and so to the dominant historical and socio-political structures in which it is situated. *No culture can develop without a social basis, without a source of stable income. And in the case of the avant-garde, this was provided by an elite among the ruling class of that society from which it assumed itself to be cut off, but to which it has always remained attached by an umbilical cord of gold. The paradox is real. And now this elite is rapidly shrinking. Since the avant-garde forms the only living culture we now have, the survival in the near future of culture in general is thus threatened.*

Agree □ ✓ Disagree

The Maoist: All art is political, all proletarian art is revolutionary. *In the world today all culture, all literature and art belong to definite classes and are geared to definite political lines. There is in fact no such thing as art for art's sake, art that stands above classes, art that is detached from or independent of politics. Proletarian literature and art are part of the whole proletarian revolutionary cause; they are cogs and wheels in the whole revolutionary machine.*

The Deleuzian: Art is for the future, for a time to come. Art is for a *people that is missing*, a people that is not yet, a *people that has yet to come*.

The Situationist: Art is innovation against the dead commodity, against the spectacle, against alienation and separation, against capitalism. *The struggle between tradition and innovation, which is the principle of internal cultural development in historical societies, can be carried on only through the permanent victory of innovation. Yet cultural innovation is carried by nothing other than the total historical movement which, by becoming conscious of its totality, tends to supersede its own cultural presuppositions and moves toward the suppression of all separation.*

The Adornian: The culture industry is simple an extension of a capitalist mode of production into all spheres of life and activity. They represent little more than the totalizing logic of late capitalism. *The culture industry remains the entertainment business. Its influence over the consumers is established by entertainment; that will ultimately be broken not by an outright decree, but by the hostility inherent in the principle of entertainment to what is greater than itself. Since all the trends of the culture industry are profoundly embedded in the public by the whole social process, they are encouraged by the survival of the market in this area. Demand has not yet been replaced by simple obedience. It is quite correct that the power of the culture industry resides in its identification with a manufactured need. Amusement under late capitalism is the prolongation of work. It is sought after as an escape from the mechanised work process, and to recruit strength in order to be able to cope with it again. But at the same time mechanisation has such power over a man's leisure and happiness, and so profoundly determines the manufacture of amusement goods, that his experiences are inevitably after-images of the work process itself. The ostensible content is merely a faded foreground; what sinks in is the automatic succession of standardised operations. What happens at work, in the factory, or in the office can only be escaped from by approximation to it in one's leisure time.*

The Greenbergian formalist: Art transcends socio-political realities and conditions and operate according to its own logic of forms. The relation between art and social reality can be defined as at most *an umbilical cord of gold* linking avant-garde practice to the bourgeoisie and so to the dominant historical and socio-political structures in which it is situated. *No culture can develop without a social basis, without a source of stable income. And in the case of the avant-garde, this was provided by an elite among the ruling class of that society from which it assumed itself to be cut off, but to which it has always remained attached by an umbilical cord of gold. The paradox is real. And now this elite is rapidly shrinking. Since the avant-garde forms the only living culture we now have, the survival in the near future of culture in general is thus threatened.*

Agree □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ □ ☒ □ □ □ □ □ □ □ □ Disagree

Café Questionnaire : Questionnaire Two

The Maoist: All art is political, all proletarian art is revolutionary. *In the world today all culture, all literature and art belong to definite classes and are geared to definite political lines. There is in fact no such thing as art for art's sake, art that stands above classes, art that is detached from or independent of politics. Proletarian literature and art are part of the whole proletarian revolutionary cause; they are cogs and wheels in the whole revolutionary machine.*

Agree ☐ ☐ ☒ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ Disagree

The Deleuzian: Art is for the future, for a time to come. Art is for a *people that is missing*, a people that is not yet, a *people that has yet to come*.

Agree ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☒ ☐ ☐ ☐ ☐ ☐ ☐ ☐ Disagree

The Situationist: Art is innovation against the dead commodity, against the spectacle, against alienation and separation, against capitalism. *The struggle between tradition and innovation, which is the principle of internal cultural development in historical societies, can be carried on only through the permanent victory of innovation. Yet cultural innovation is carried by nothing other than the total historical movement which, by becoming conscious of its totality, tends to supersede its own cultural presuppositions and moves toward the suppression of all separation.*

Agree ☒ ☐ Disagree

The Adornian: The culture industry is simple an extension of a capitalist mode of production into all spheres of life and activity. They represent little more than the totalizing logic of late capitalism. *The culture industry remains the entertainment business. Its influence over the consumers is established by entertainment; that will ultimately be broken not by an outright decree, but by the hostility inherent in the principle of entertainment to what is greater than itself. Since all the trends of the culture industry are profoundly embedded in the public by the whole social process, they are encouraged by the survival of the market in this area. Demand has not yet been replaced by simple obedience. It is quite correct that the power of the culture industry resides in its identification with a manufactured need. Amusement under late capitalism is the prolongation of work. It is sought after as an escape from the mechanised work process, and to recruit strength in order to be able to cope with it again. But at the same time mechanisation has such power over a man's leisure and happiness, and so profoundly determines the manufacture of amusement goods, that his experiences are inevitably after-images of the work process itself. The ostensible content is merely a faded foreground; what sinks in is the automatic succession of standardised operations. What happens at work, in the factory, or in the office can only be escaped from by approximation to it in one's leisure time.*

Agree ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☒ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ Disagree

The Greenbergian formalist: Art transcends socio-political realities and conditions and operate according to its own logic of forms. The relation between art and social reality can be defined as at most an *umbilical cord of gold* linking avant-garde practice to the bourgeoisie and so to the dominant historical and socio-political structures in which it is situated. *No culture can develop without a social basis, without a source of stable income. And in the case of the avant-garde, this was provided by an elite among the ruling class of that society from which it assumed itself to be cut off, but to which it has always remained attached by an umbilical cord of gold. The paradox is real. And now this elite is rapidly shrinking. Since the avant-garde forms the only living culture we now have, the survival in the near future of culture in general is thus threatened.*

Agree ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☒ ☐ ☐ ☐ ☐ ☐ Disagree

The Maoist: All art is political, all proletarian art is revolutionary. *In the world today all culture, all literature and art belong to definite classes and are geared to definite political lines. There is in fact no such thing as art for art's sake, art that stands above classes, art that is detached from or independent of politics. Proletarian literature and art are part of the whole proletarian revolutionary cause; they are cogs and wheels in the whole revolutionary machine.*

The Deleuzian: Art is for the future, for a time to come. Art is for a *people that is missing*, a people that is not yet, a *people that has yet to come*.

The Situationist: Art is innovation against the dead commodity, against the spectacle, against alienation and separation, against capitalism. *The struggle between tradition and innovation, which is the principle of internal cultural development in historical societies, can be carried on only through the permanent victory of innovation. Yet cultural innovation is carried by nothing other than the total historical movement which, by becoming conscious of its totality, tends to supersede its own cultural presuppositions and moves toward the suppression of all separation.*

The Adornian: The culture industry is simple an extension of a capitalist mode of production into all spheres of life and activity. They represent little more than the totalizing logic of late capitalism. The culture industry remains the entertainment business. Its influence over the consumers is established by entertainment; that will ultimately be broken not by an outright decree, but by the hostility inherent in the principle of entertainment to what is greater than itself. Since all the trends of the culture industry are profoundly embedded in the public by the whole social process, they are encouraged by the survival of the market in this area. Demand has not yet been replaced by simple obedience. It is quite correct that the power of the culture industry resides in its identification with a manufactured need. Amusement under late capitalism is the prolongation of work. It is sought after as an escape from the mechanised work process, and to recruit strength in order to be able to cope with it again. But at the same time mechanisation has such power over a man's leisure and happiness, and so profoundly determines the manufacture of amusement goods, that his experiences are inevitably after-images of the work process itself. The ostensible content is merely a faded foreground; what sinks in is the automatic succession of standardised operations. What happens at work, in the factory, or in the office can only be escaped from by approximation to it in one's leisure time.

The Greenbergian formalist: Art transcends socio-political realities and conditions and operate according to its own logic of forms. The relation between art and social reality can be defined as at most *an umbilical cord of gold* linking avant-garde practice to the bourgeoisie and so to the dominant historical and socio-political structures in which it is situated. *No culture can develop without a social basis, without a source of stable income. And in the case of the avant-garde, this was provided by an elite among the ruling class of that society from which it assumed itself to be cut off, but to which it has always remained attached by an umbilical cord of gold. The paradox is real. And now this elite is rapidly shrinking. Since the avant-garde forms the only living culture we now have, the survival in the near future of culture in general is thus threatened.*

Agree ☐ ☐ ☐ ☐ ☐ ☒ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☒ ☐ ☐ ☐ ☐ Disagree

Agree [] [] [] [] [N] [] [] [] [] [] [] [] [] [] [] [] [] [] [] Disagree

Café Questionnaire : Questionnaire Two

The Maoist: All art is political, all proletarian art is revolutionary. *In the world today all culture, all literature and art belong to definite classes and are geared to definite political lines. There is in fact no such thing as art for art's sake, art that stands above classes, art that is detached from or independent of politics. Proletarian literature and art are part of the whole proletarian revolutionary cause; they are cogs and wheels in the whole revolutionary machine.*

Agree ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☒ ☐ ☐ ☐ ☐ ☐ ☐ Disagree

The Deleuzian: Art is for the future, for a time to come. Art is for a *people that is missing*, a people that is not yet, a *people that has yet to come*.

Agree ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☒ Disagree

The Situationist: Art is innovation against the dead commodity, against the spectacle, against alienation and separation, against capitalism. *The struggle between tradition and innovation, which is the principle of internal cultural development in historical societies, can be carried on only through the permanent victory of innovation. Yet cultural innovation is carried by nothing other than the total historical movement which, by becoming conscious of its totality, tends to supersede its own cultural presuppositions and moves toward the suppression of all separation.*

Agree ☐ ☐ ☐ ☐ ☐ ☐ ☒ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ Disagree

The Adornian: The culture industry is simple an extension of a capitalist mode of production into all spheres of life and activity. They represent little more than the totalizing logic of late capitalism. *The culture industry remains the entertainment business. Its influence over the consumers is established by entertainment; that will ultimately be broken not by an outright decree, but by the hostility inherent in the principle of entertainment to what is greater than itself. Since all the trends of the culture industry are profoundly embedded in the public by the whole social process, they are encouraged by the survival of the market in this area. Demand has not yet been replaced by simple obedience. It is quite correct that the power of the culture industry resides in its identification with a manufactured need. Amusement under late capitalism is the prolongation of work. It is sought after as an escape from the mechanised work process, and to recruit strength in order to be able to cope with it again. But at the same time mechanisation has such power over a man's leisure and happiness, and so profoundly determines the manufacture of amusement goods, that his experiences are inevitably after-images of the work process itself. The ostensible content is merely a faded foreground; what sinks in is the automatic succession of standardised operations. What happens at work, in the factory, or in the office can only be escaped from by approximation to it in one's leisure time.*

Agree ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☒ ☐ ☐ ☐ ☐ ☐ ☐ Disagree

The Greenbergian formalist: Art transcends socio-political realities and conditions and operate according to its own logic of forms. The relation between art and social reality can be defined as at most an *umbilical cord of gold* linking avant-garde practice to the bourgeoisie and so to the dominant historical and socio-political structures in which it is situated. *No culture can develop without a social basis, without a source of stable income. And in the case of the avant-garde, this was provided by an elite among the ruling class of that society from which it assumed itself to be cut off, but to which it has always remained attached by an umbilical cord of gold. The paradox is real. And now this elite is rapidly shrinking. Since the avant-garde forms the only living culture we now have, the survival in the near future of culture in general is thus threatened.*

Agree ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☒ ☐ ☐ ☐ ☐ ☐ Disagree

[illegible]

Café Questionnaire : Questionnaire Two

The Maoist: All art is political, all proletarian art is revolutionary. *In the world today all culture, all literature and art belong to definite classes and are geared to definite political lines. There is in fact no such thing as art for art's sake, art that stands above classes, art that is detached from or independent of politics. Proletarian literature and art are part of the whole proletarian revolutionary cause; they are cogs and wheels in the whole revolutionary machine.*

[illegible]

The Deleuzian: Art is for the future, for a time to come. Art is for a *people that is missing*, a people that is not yet, a *people that has yet to come*.

[illegible]

The Situationist: Art is innovation against the dead commodity, against the spectacle, against alienation and separation, against capitalism. *The struggle between tradition and innovation, which is the principle of internal cultural development in historical societies, can be carried on only through the permanent victory of innovation. Yet cultural innovation is carried by nothing other than the total historical movement which, by becoming conscious of its totality, tends to supersede its own cultural presuppositions and moves toward the suppression of all separation.*

Agree [X] [] [] [] [] [] [] [] [] [] [] [] [] [] [] [] [] Disagree

The Adornian: The culture industry is simple an extension of a capitalist mode of production into all spheres of life and activity. They represent little more than the totalizing logic of late capitalism. *The culture industry remains the entertainment business. Its influence over the consumers is established by entertainment; that will ultimately be broken not by an outright decree, but by the hostility inherent in the principle of entertainment to what is greater than itself. Since all the trends of the culture industry are profoundly embedded in the public by the whole social process, they are encouraged by the survival of the market in this area. Demand has not yet been replaced by simple obedience. It is quite correct that the power of the culture industry resides in its identification with a manufactured need. Amusement under late capitalism is the prolongation of work. It is sought after as an escape from the mechanised work process, and to recruit strength in order to be able to cope with it again. But at the same time mechanisation has such power over a man's leisure and happiness, and so profoundly determines the manufacture of amusement goods, that his experiences are inevitably after-images of the work process itself. The ostensible content is merely a faded foreground; what sinks in is the automatic succession of standardised operations. What happens at work, in the factory, or in the office can only be escaped from by approximation to it in one's leisure time.*

[illegible]

The Greeubergian formalist: Art transcends socio-political realities and conditions and operate according to its own logic of forms. The relation between art and social reality can be defined as at most *an umbilical cord of gold linking avant-garde practice to the bourgeoisie and so to the dominant historical and socio-political structures in which it is situated. No culture can develop without a social basis, without a source of stable income. And in the case of the avant-garde, this was provided by an elite among the ruling class of that society from which it assumed itself to be cut off, but to which it has always remained attached by an umbilical cord of gold. The paradox is real. And now this elite is rapidly shrinking. Since the avant-garde forms the only living culture we now have, the survival in the near future of culture in general is thus threatened.*

Agree □ Disagree

□
X
□

The Maoist: All art is political, all proletarian art is revolutionary. *In the world today all culture, all literature and art belong to definite classes and are geared to definite political lines. There is in fact no such thing as art for art's sake, art that stands above classes, art that is detached from or independent of politics. Proletarian literature and art are part of the whole proletarian revolutionary cause; they are cogs and wheels in the whole revolutionary machine.*

The Deleuzian: Art is for the future, for a time to come. Art is for a *people that is missing*, a people that is not yet, a *people that has yet to come*.

The Situationist: Art is innovation against the dead commodity, against the spectacle, against alienation and separation, against capitalism. *The struggle between tradition and innovation, which is the principle of internal cultural development in historical societies, can be carried on only through the permanent victory of innovation. Yet cultural innovation is carried by nothing other than the total historical movement which, by becoming conscious of its totality, tends to supersede its own cultural presuppositions and moves toward the suppression of all separation.*

The Adornian: The culture industry is simple an extension of a capitalist mode of production into all spheres of life and activity. They represent little more than the totalizing logic of late capitalism. *The culture industry remains the entertainment business. Its influence over the consumers is established by entertainment; that will ultimately be broken not by an outright decree, but by the hostility inherent in the principle of entertainment to what is greater than itself. Since all the trends of the culture industry are profoundly embedded in the public by the whole social process, they are encouraged by the survival of the market in this area. Demand has not yet been replaced by simple obedience. It is quite correct that the power of the culture industry resides in its identification with a manufactured need. Amusement under late capitalism is the prolongation of work. It is sought after as an escape from the mechanised work process, and to recruit strength in order to be able to cope with it again. But at the same time mechanisation has such power over a man's leisure and happiness, and so profoundly determines the manufacture of amusement goods, that his experiences are inevitably after-images of the work process itself. The ostensible content is merely a faded foreground; what sinks in is the automatic succession of standardised operations. What happens at work, in the factory, or in the office can only be escaped from by approximation to it in one's leisure time.*

The Greenbergian formalist: Art transcends socio-political realities and conditions and operate according to its own logic of forms. The relation between art and social reality can be defined as at most *an umbilical cord of gold linking avant-garde practice to the bourgeoisie and so to the dominant historical and socio-political structures in which it is situated. No culture can develop without a social basis, without a source of stable income. And in the case of the avant-garde, this was provided by an elite among the ruling class of that society from which it assumed itself to be cut off, but to which it has always remained attached by an umbilical cord of gold. The paradox is real. And now this elite is rapidly shrinking. Since the avant-garde forms the only living culture we now have, the survival in the near future of culture in general is thus threatened.*

[illegible]